

| | |
|-------------------------|---|
| 1. Record Nr. | UNINA9910811290903321 |
| Titolo | New perspectives on music and gesture // edited by Anthony Gritten and Elaine King |
| Pubbl/distr/stampa | Burlington, Vt., : Ashgate, 2011 |
| ISBN | 1-317-08821-2 1-315-59804-3 1-317-08820-4 1-283-09034-1 9786613090348 1-4094-2517-7 |
| Edizione | [1st ed.] |
| Descrizione fisica | 1 online resource (327 p.) |
| Collana | SEMPRE studies in the psychology of music |
| Altri autori (Persone) | GrittenAnthony KingElaine <1974-> |
| Disciplina | 781/.1 |
| Soggetti | Music - Psychological aspects Gesture in music Performance practice (Music) |
| Lingua di pubblicazione | Inglese |
| Formato | Materiale a stampa |
| Livello bibliografico | Monografia |
| Note generali | Includes index. |
| Nota di contenuto | Psychobiology of musical gesture : innate rhythm, harmony and melody in movements of narration / Colwyn Trevarthen, Jonathan Delafield-Butt, and Benjamin Schogler -- Gestures in music-making : action, information, and perception / W. Luke Windsor -- Co-articulated gestural-sonic objects in music / Rolf Inge Godøy -- Musical gesture and musical grammar : a cognitive approach / Lawrence M. Zbikowski -- Distraction in polyphonic gesture / Anthony Gritten -- The semiotic gesture / Ole Kuhl -- Gestural economies in conducting / Murray Dineen -- Computational analysis of conductors' temporal gestures / Geoff Luck -- Gestures and glances : interactions in ensemble rehearsal / Elaine King and Jane Ginsborg -- Imagery, melody, and gesture in cross-cultural perspective / Martin Clayton, Gina Fatone, Laura Leante, and Matt Rahaim -- Whose gestures? : chamber music and the construction of permanent agents / Roger Graybill -- In the beginning was gesture : piano touch and the phenomenology of the performing |

body / Mine Dogantan-Dack -- Motive, gesture, and the analysis of performance / John Rink, Neta Spiro, and Nicolas Gold.

Sommario/riassunto

Building on the insights of the first volume on Music and Gesture (Gritten & King, Ashgate 2006), the chapters are structured in a broad narrative trajectory moving from theory to practice, embracing Western and non-Western practices, real and virtual gestures, live and recorded performances, physical and acoustic gestures, visual and auditory perception, among other themes of topical interest. The main areas of enquiry include psychobiology; perception and cognition; philosophy and semiotics; conducting; ensemble work and solo piano playing.
